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pal source from which the subjects are taken. Only one man, Harunobu (b. 1730), a great master of design, stands out against the natural and popular trend to portray theatrical scenes and actors. He designed domestic scenes, beautiful maidens and gallant youths. His prints are greatly sought after, and worthy of our best regard.

The third group in the gallery represents the culmination of Japanese wood-block printing. Here we notice the use of many blocks, sometimes as many as fifteen, and a blending and gradation of color by block-printing that has never been surpassed either in the West or the Far East. As a matter of fact the equal of these beautiful prints has not preceded them either in the Chinese or Japanese artistic world, neither has anything paralleled them in European art, as monuments of good taste. They must be cherished and kept from harm.

The last group represents the decadence and fall of Japanese color printing. Only here and there a high light breaks forth in the rapid and continual degradation of the art of the nineteenth century. One easily picks out the work of Utamaro, Hokusai and Hiroshige among the rest, and here and there a better one than the general run, attributed to Yeishi or Toyokuni.

In closing this rapid review one cannot lay too much stress upon the excellence of the prints which are shown. A good many of them are from our own collection, the gift of Mr. and Mrs. J. H. Wade, Mrs. Henry Swift Upson and Ralph King, but the excellent sequence shown would have been impossible without the kindly assistance of Yamanaka & Company, of New York, who have augmented our own small collection with loans from their stock. We trust our readers will show considerable interest in this exhibition, even to the extent of adding to their own collection of art, or in aiding us to add to ours.

J. A. M.

THE BOOKPLATE EXHIBIT

About two hundred and ninety bookplates from the collection given by Mr. and Mrs. Paul Lemperly to Western Reserve University in memory of Lucia Lemperly, are on exhibit in the Museum Library until the latter part of November. Of these the larger number are by Edwin Davis French, generally regarded as the foremost American designer and engraver of

bookplates. They will reveal to visitors not familiar with his engraving the strength, richness and delicacy that mark these miniature works of art from his hand. With these are hung about eighty bookplates of celebrated English and American men and women. Some are by well-known artists, among whom are William Morris, Randolph Caldecott, Kate Greenaway, E. A. Abbey and Walter Crane, while other plates are of interest principally because of their association with distinguished names.

The exhibit includes the bookplate of Edward Fitzgerald, drawn by Thackeray; that of Rudyard Kipling, designed by his father; and Ellen Terry's bookplate designed by Gordon Craig. Among the other celebrities whose bookplates are found in the exhibit are Horace Walpole, Gibbon, Byron, Thomas Moore, Carlyle, Trollope, Matthew Arnold, Tennyson, Peel, Gladstone, Garrick, J. P. Kemble, Julia Marlowe, the Earl of Chesterfield, Lord Broughton, Lord Avebury, Lady Blessington, Webster, Bancroft, Holmes, Eugene Field, Henry Van Dyke and Jack London.

Edwin Davis French was born in 1851 in North Attleboro, Mass., a village of goldsmiths, silversmiths and engravers. After two years at Brown University he became chief of the engraving department of the Whiting Company, silversmiths, in New York, remaining with them until 1894. For several years he was president of The Art Students League in New York. In 1893 he designed and engraved his first bookplate for his sister-in-law, Miss Brainerd, and from that time he turned from silver to copper engraving. He was at once recognized as a master of his new art. Most of his later work was devoted to bookplates. A number of the finest examples of his art, however, are in the related field of book illustration. From 1897 till his death in 1906 he lived at Saranac Lake in the Adirondacks, the scenery of which region sometimes appears in his plates.

French's bookplates are characterized by dignity and richness of design, fine proportion, bold and certain line, depth and fineness of shading, extraordinary grace in design of flower and foliage, exquisite lettering, and aptness in rendering personal or local qualities suggested by his subject. His figure and portrait drawing are in some instances commonplace. On the

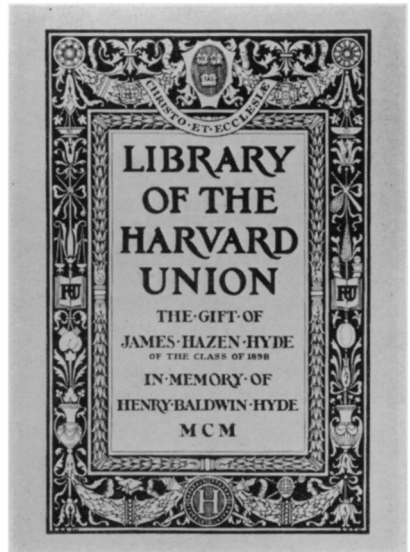
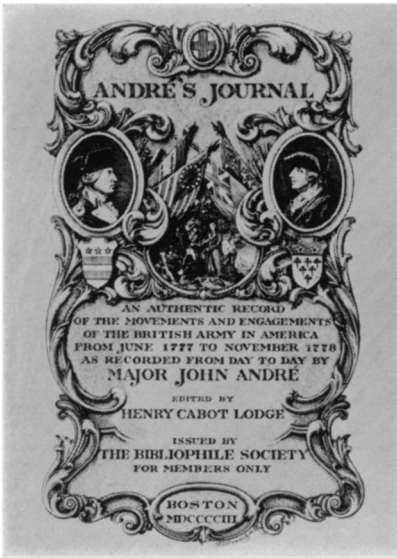
other hand, his landscape and architectural engravings are always conspicuously successful. No one has been more expert in library interiors and "book-pile" plates. Some of his designs in the present exhibit are repeated in two or more impressions from different states of the same plate.

Several of the bookplates shown in the exhibit are reproduced in this *Bulletin*. The visitor should not fail to notice, among the many other admirable examples exhibited, French's plate for the Grolier Club, perhaps his best known and most elaborate bookplate; the bookplate of the University Club of Cleveland, a splendidly executed piece of conventional design; that of the Rowland Memorial Library at Johns Hopkins University, a plate in which anyone can perceive "the fullness and the depth which make all of his work notable and which are the despair of all the lesser engravers;" the W. K. Bixby bookplate, in which an horrific octopus forms the chief part of the design; the bookplate of Mr. Lemperly, one example of which is shown printed in lavender ink; Mr. French's own bookplate, lavishly decorated; and the bookplate of Henry Fairfield Osborn, of which Dr. Osborn has written: "I am told by a connoisseur that it is regarded in England as one of the finest of French's works. The engraving of the curvature of the horns is extraordinarily difficult and is done in a masterful manner."

Among Cleveland people for whom Mr. French designed and engraved bookplates have been Mr. Henry Sherwin, Mr. E. P. Williams, Mr. and Mrs. Henry C. Ranney, the Cushing family and, as noted above, Mr. Lemperly and the University Club. A long list of prominent universities, libraries, and clubs in various cities also possess bookplates produced for them by Mr. French. Among his bookplate patrons were Whitelaw Reid, George Harvey, Thomas Mott Osborne, Theodore L. DeVinne, Barrett Wendell, George W. Vanderbilt, George J. Gould, and Henry C. Frick.

The masters in the exceptionally difficult art of the bookplate have been few. C. W. Sherborn in England and E. D. French in America set the standard for that profession as practised in recent times and have largely inspired the work of such fine artists as George W. Eve, J. W. Spenceley, and Sidney L. Smith.

GEORGE F. STRONG



BOOKPLATES BY EDWIN D. FRENCH

From the Lemperly Collection
Lent by Western Reserve University